

- 一、請仔細閱讀下列段落後，以中文分別寫出此段的（1）主旨（愈簡短愈好）（30%）與（2）段落中的各項論點（20%）。

※注意：此題請務必忠實呈現原文要義，避免添加個人意見。

The view that the late eighteenth century marks the arrival of modernity may be a commonplace among historians of politics, economics, society, culture, literature, and art but, with the significant exception of those influenced by Adorno, it is not widely shared by music historians. Unlike the much narrower notion of early twentieth-century musical modernism, modernity is not a concept that figures often in our vocabulary. On the rare occasions when it does, the birth of modern music is located not around 1750 or 1800 but around 1600. Leo Schrade, for example, called Monteverdi the "creator of modern music" in his 1950 book on the composer, and an important current journal, *Early Music History*, in delimiting its scope in the subtitle *Studies in Medieval and Early Modern Music*, suggests that post-medieval music must be "early modern." But these are exceptional cases: in the standard usage of our music history texts, to say nothing of our concert life, twentieth-century modernism is the only "modern" music there is.

From Karol Berger, *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity*. (University of California Press, 2007)

- 二、請大致翻譯下列這段文字並申論其要義（30%），再針對內容，舉例說明一種當代由科技所建構的聆聽文化，同時論述它的文化特質（20%）。

"In the past, it is true, the role of acoustic technology in the making of modern sensibilities has attracted sustained scholarly attention, with 'schizophonia'—Murray Schafer's (1977) term for the separation sound from its source—being considered the most distinguishing (and at the same time most enthralling and angst-ridden) feature of the modern world's soundscape. But although the vast literature on the telephone, phonograph, radio, and electronic media might lend credence to claims of modernity's being an auditory rather than a visual era, the real problem seems to lie in the technological determinism, scientism, or cultural pessimism in which discussions of audio technologies have bogged us down for so long." (Veit Erlmann, "But What of the Ethnographic Ear? Anthropology, Sound, and the Senses." In *Hearing Culture*: 7).

試題隨卷繳回